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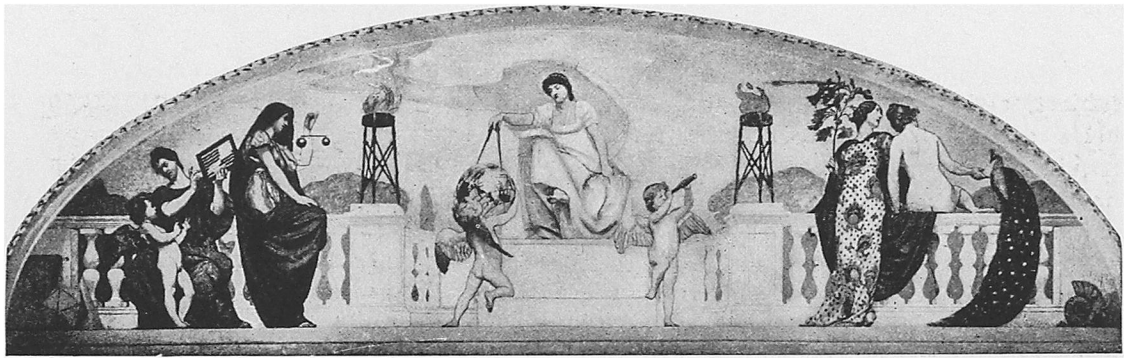
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LITTLE MRS. GAMP, BY SIR JOHN MILLAIS.

From original painting, property of M. Knoedler & Co., New York.



THE SCIENCES. COX. (SEE P. 693.)

Painting of the Nineteenth Century in England, Scotland and America

BY

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THE CENTURY IN ENGLAND. (1)

While it may be true that art has no nationality, yet the art of every strong race can be easily distinguished. A nation having no individuality in its art cannot be regarded as upon a high plane intellectually. The art of Greece, of Italy, of Spain or of Holland is the art of their most independent and individual periods—not of those periods when foreign influence was preeminent.

England is independent and individual and quite unlike her neighbors upon the continent. The traveler sees little more contrast in crossing from France to Algiers than from France to England. Habits, customs, morals, language, art—all are different. In these days of rapid intercommunication and increased knowledge of the work of distant countries, when New York knows more of the work of Paris than Edinburgh knew of London a few years ago, one is hardly prepared to find a people with a fully developed art quite unlike the art of

the rest of the world. To dismiss this art, as many writers do who are interested in the art of the continent, as inferior because it does not conform to the accepted canons of the art of the Latin races, shows either an unfair spirit, or the lack of that breadth which is supposed to be the first and greatest requisite of the critic or historian.

English painters have never felt the pictorial beauty of color and line as have the Latin races. The "literary element," or, in other words, a meaning in addition to the mere pictorial qualities of the work, must be present in order to appeal to the English mind. A picture which ignores the literary element or subject becomes a grouping of lines, tones and colors which we associate with Persian rugs, while a picture ignoring all but the subject becomes a production which might just as well be expressed by another form of art, namely literature.

There is a middle ground in the art of painting where each holds its true relation, but what their relation should be depends upon individual opinion. In France the balance tips in favor of "art for art's sake";

in England in favor of the thought or the subject, and there the "literary picture" holds sway. To appreciate the former requires one temperament, and the latter another. The points of view of the French and of the English have ever been different, and few are the writers who do justice to both.

English poetry has existed from the earliest times, but English painting is of comparatively recent origin. Before the eighteenth century it can hardly be said to have existed. Foreign artists came occasionally, and a few made permanent homes on English soil, but of native talent there was little or none. In the eighteenth century suddenly arose a group of portrait painters whose pictures were not excelled by any then being produced—the names of Reynolds and Gainsborough stand preeminent, and have long since been added to the world's roll of Old Masters.

England's famous group of portrait painters died in the eighteenth or very early in the nineteenth century, and no one, at the opening of the nineteenth century, except Lawrence, seemed able to continue the standards of the past. Names destined later to influence the art of the world were then not known even in England. Constable was just entering the schools of the Royal Academy, Crome was painting quietly and unknown at Norwich, and Turner, though elected to the Royal Academy in 1802, was then but an artist of promise.

Unhampered by artistic traditions, these men, with others, were destined to create a distinctive national art in one short century. By the end of the first quarter century matters artistic seemed to be in a fair way to produce this national art at once, but the influence of the Italian masters came in and it was not till the middle of the century that Rossetti and the Pre-Raphaelite movement brought England back to its own in art. Then followed the Realism of Hunt, Millais and Brown which prepared the way for the idealism of Burne-Jones and Watts.

This brings us to the last quarter of the century in which we see, in addition to the literary element—always the chief characteristic of English painting—a new strength added by the younger men who have studied

in the Continental studios and introduced into the conservatism of English art some of the more modern ideas.

Historical Painters.—At the opening of the century many English artists went to Italy, and there became so interested in and so much under the influence of the old Italian masters that upon their return home they attempted to force upon the British public a grand style of painting based upon the vast decorations of the Italians. "What England produced in the way of 'great art' in the beginning of the century could be erased from the complete chart of British painting without any essential gap being made in the course of its development" (Muther). Yet these men were the far-off forerunners of the classicists, and while they were unsuccessful in transplanting Italian art to England, they make an interesting chapter in the story of English art. Among others James Barry (1741-1806), at the close of the eighteenth century, believed that he surpassed the Italians themselves, and returned to London with the avowed intention of providing England with a classic art that would forever outrank in interest the portraiture, landscape and genre, the forms of painting ever popular in England. Benjamin Robert Haydon (1786-1846), though a lifelong friend of Wilkie, thought it a sin to devote artistic talent which is a Divine gift to anything but biblical subjects, or subjects of ancient history, upon a scale suggesting, by its vastness, the importance of the subject. He was the most important of this group. Of Haydon's art, Redgrave says: "He was a good anatomist and draughtsman, his color was effective, the treatment of his subject and conception were original and powerful, but his works have a hurried and incomplete look." In speaking of the Raising of Lazarus, exhibited in 1823, which contains twenty figures each nine feet high, the same writer says: "The first impression of the picture is imposing; the general effect powerful, and well suited to the subject; the incidents and grouping well conceived; the coloring good and in parts brilliant." Sir Charles Eastlake (1793-1865), for many years president of the Royal Academy and director of the

National Gallery, painted many portraits and genre pictures, but is chiefly noted for works of the character of Brutus Exhorting the Romans to Avenge the Death of Lucretia—large, cold compositions arousing little interest at the present time. William Etty (1787-1849), a thoroughly good colorist, did not confine himself to historical painting, and is chiefly noted as a painter of women.

Briggs, Maclise, Lucy and Charles Lawrence, the elder brother of the animal painter, a pupil of Haydon, are names to be mentioned in this connection.

REALISM IN ENGLAND: THE PRERAPHAELITES.⁽²⁾

About the middle of the century a number of young artists failing to find instructors from whom they could secure profit, and not being in sympathy with the art of the time, organized, in 1848, the Preraphaelite Brotherhood, Rossetti, Millais and Hunt being the leaders. This proved to be one of the most important movements in English art, and for some years the spirit of a Renaissance seemed to influence many painters. Many volumes have been written upon this movement, but no one has summed up its motives in fewer words than Mr. J. C. Van Dyke in this History of Painting:

"It was an emulation of the sincerity, the loving care, and the scrupulous exactness in truth that characterized the Italian painters before Raphael. Its advocates, including Mr. Ruskin, the critic, maintained that after Raphael came that fatal facility in art which, seeking grace of composition, lost truth of fact, and that the proper course for modern painters was to return to the sincerity and veracity of the early masters. Hence the name Preraphaelitism, and the signatures on their early pictures, P. R. B.—Preraphaelite Brother. To this attempt to gain the true, regardless of the sensuous, was added a morbidity of thought mingled with mysticism, a moral and religious pose, and a studied simplicity. Some of the painters of the Brotherhood went even so far as following the habits of the early Ital-

ians, seeking retirement from the world and carrying with them a Gothic earnestness of air. There is no doubt about the sincerity that entered into this movement. It was an honest effort to gain the true, the good, and as a result, the beautiful; but it was no less a striven-after honesty and an imitated earnestness."

Ruskin, who was himself an artist of no mean order (see "Studio," vol. 19, and "Magazine of Art," 1900), espoused the



ELIZABETH IN THE TOWER. MILLAIS.

cause of the struggling young painters, and through his writings the principles of the Brotherhood became very widely known and discussed. Just how much the realism of this time has influenced English art, it is perhaps too soon to estimate, but its influence was not so great as the later work of Rossetti and the new group of which he formed the center—another movement, which, for want of a better name, has been called the "New Preraphaelitism." The Brotherhood did not long continue its

organization. The members drifted apart. Rossetti became the center of the new circle, while Hunt, Millais and Brown, who, though not a member of the Brotherhood, is said to have almost "out-P. R. B.'d the P. R. B.," continued true to the original principles and pursued realism until each in turn and in different measure found how far removed from art it was.

Sir John Everett **Millais** (1829-1896) was the "prince of Realists," and though he later looked back to his connection with the movement as to a bit of youthful folly, the conscientious study put upon his work at that time, gave him, with his later freer treat-

union of spirituality with the closest and most accurate rendering of all, even the most unimportant, details of the picture. So far did realism go at this time that, in the endeavor to reproduce exactly all that came within the limits of the canvas, it seemed as if art was really the "reflection of nature as in a mirror."

For ten years, or until 1859, though the public jeered, and the "Times" talked about "that morbid infatuation," Millais went on with his friends trying to unite the actual truth with the beautiful, and produced, with the aid of the poetry of Rossetti and the intellectual help of Hunt and Brown, a num-

ber of pictures which laid the foundation of his future successes.

For thirty years and more he continued the broad genre of a character suggested by Elizabeth in the Tower, St. Bartholomew's Day, The Rescue, The Escape of a Heretic, etc., interspersed with landscapes and the most powerful portraits executed since the days of Reynolds and



FINDING CHRIST IN THE TEMPLE. HUNT.

ment, a power over his subject and his materials hardly equaled by any English painter of the closing year of the century. "Rather make him a chimney-sweep than an artist," said Shreeve, then president of the Royal Academy, when the parents of Millais asked him his advice about their son's work—advice soon changed when he saw the work, for Millais early gave evidence of his great ability. In 1846, at the age of seventeen, Millais exhibited his first picture, and soon after joined with his friends Rossetti and Hunt in protest against the "debased generalization of the art of the day." Then followed a series of works illustrating the Pre-Raphaelite principles—a

Gainsborough. "As a landscape-painter Millais can assuredly be compared, with loss neither of dignity nor place, with the greatest masters living or dead. I do not mean to compare him with Turner in the combined glory of artistic knowledge and the science of landscape, as I would call it, as well as the magic of the romantic palette. But as a respectful translator of an actual scene, painted simply as it stands—as the mournful Chill October—Millais has had no superior in this country" (Spielman). Holman **Hunt** (1837—) has been most consistent in keeping to the principles of the Pre-Raphaelites. "Microscopic fidelity to nature, which formed the first principles in the pro-

gram of the Brotherhood, has been carried by Holman Hunt to the highest possible point" (Muther). To all of this he added a truly religious feeling and a depth of sentiment quite new to English art. Ford Madox **Brown** (1821-1893), the eldest of the group, was a most forceful realist. Before the Pre-Raphaelite movement he was the only painter of English genre of the mid-century who did not make trivial scenes and incidents the subjects of his pictures. He painted detail with a vigor, and presented his subjects with a disregard to the rules of academic composition that delighted the young Preraphaelites who were looking for the truth as they felt it; and he exerted, through such pictures as *Christ Washing Peter's Feet*, and *Lear and Cordelia*, a powerful influence upon the art of the time.

We are accustomed, now-a-days, to see artists undergoing privations and hesitating at nothing that will aid them in their work. We are not surprised that Mr. Stokes should go to the polar seas and work in a temperature in which oil paint froze in order to paint icebergs; but fifty years ago a devotion to realism that took Hunt to the Dead Sea to paint his *Scapegoat*, Brown to the cliffs of the seashore to paint the bit of distance in *The Last of England*, that led Millais to build a house where a landscape could be seen to the best advantage was quite rare.

To the realism of England at this time—a movement which very soon spent itself, for nature and art are not one—we can trace that quality of modern English art which is so characteristic of it, its sincerity.

R OSSETTI AND THE NEW PRERAPHAELITISM: IDEALISM. (3)

When Rossetti, in the middle of the century, brought before the eyes of the British public new visions of beauty, he was, after the usual number of years of neglect and ridicule, acclaimed a genius and his way the only true path in art. Before Rossetti, William **Blake** made excursions into the "unknown and unattainable," producing a series of weird visions of heaven

and hell something in the spirit, though not in imitation of Michelangelo. Dying in the year of Rossetti's birth, it would seem that his spirit passed to the young poet to appear in the latter's pictures free from the awful, but more mysterious than ever.



BLESSED DAMSEL. ROSSETTI.

Dante Gabriel **Rossetti** was born in 1828 and died in 1882. His father was an Italian refugee, at that time a professor in King's College, London. At the age of seventeen, a pale, strange youth, he began his studies of a few months at the Royal Academy, and quite as much the poet as the painter, took his place at the age of about twenty as a fully established professional artist, having already published several poems. About this time, 1850, he became fascinated with his model, who afterwards became his wife, a woman of unusual and striking beauty whose face forever after appeared in his work. After her death he shut himself away from the world and became a recluse, suffering from ill health and the intense strain of his artistic nature.

His life naturally divides itself into three periods. In his earlier work he selected biblical subjects, of which *Ancilla Domini*, and *Girlhood of Mary Virgin* are the best examples. In the happy year just preced-



HOPE. BURNE-JONES

ing and after his marriage he gave his attention to more imaginative and romantic subjects, such as Beata Beatrix, Lady Lilith,

Sibylla Palmifera, Monna Vanna, Venus Verticordia, The Beloved, and The Salutation of Beatrice on Earth and in Eden. He selected many of his subjects from Dante and was greatly influenced by that poet. In the third and most fruitful period he occupied himself with pictures of separate figures each illustrating some thought also often embodied in his poetry. Many of these were dedicated to his wife, as The Blessed Damosel, Proserpine, and Astarte Syriaca. As Dante immortalized his Beatrice, so Rossetti honored his wife in his poems and his pictures. "He painted her as The Blessed Damosel, with her gentle, saint-like face, her quiet mouth, her flowing golden hair and peaceful lids. He represented her as an angel of God standing at the gate of heaven and thinking of the time when she will see her lover in heaven" (Muther).

Rossetti was not a good draughtsman, and his knowledge of anatomy was faulty. Many of the matters that seem to come to the most ordinary art student as second nature were not known to him. Yet in color he is one of the world's masters. His pictures glow with the perfection of his color-harmonies, an effect, of course, entirely lost in the black and white reproductions. He seemed to revel in brilliant red, green and violet that in other hands would have become gaudy, but in his were like chords of music. Rossetti's color has been called "music set in pigment," and he was one of the earliest of the modern lyricists of color of whom Whistler is now the chief inspiration. What explains Rossetti's success is purely the condition of spirit which went to the making of his work—"that nervous vibration, that ecstasy of opium, that combination of suffering and sensuousness, and that romanticism drunk with beauty, which go through his paintings" (Muther).

Around Rossetti, or rather around his work, gathered a circle of artists who, feeling on the one hand the romantic chord in old English poetry and the modern application of classic story, and on the other the beauty of Italian art, united the two and the English "New Idealism" or "New Pre-

raphaelitism" as it is variously called, is the result.

Sir Edward **Burne-Jones** (1833-1898) was the greatest painter of this school. When he died in 1898 the French artists and art critics, as well as the English, with one voice declared him the most distinguished and the most representative painter of England. Burne-Jones was reading theology at Oxford while Rossetti was executing the mural paintings for the Union. Attracted by the almost mesmeric influence of Rossetti, Burne-Jones adopted art as a profession and pursued it with the greatest diligence for nearly half a century. His earlier works were ridiculed, later they were tolerated, and he lived to find himself the head of a school, his name a watchword, and his work admired the world around. He executed an incredible amount of work with a very wide range of subject which he found in the Bible, in Christian and heathen story, and in the legends of the days of King Arthur. Christ Crucified upon the Tree of Life, Mirror of Venus, Merlin and Vivien, The Golden Stairs are typical subjects. His work resembles that of the fifteenth century Italian painters, though stamped with the most vivid and brilliant individuality; and completely takes one away from the realities of the nineteenth century.

He had a faculty of reading into his work, though even a story of ancient days, sentiments that the most modern could appreciate. Hence the popularity of his works around which, as in 1877, when he first exhibited after a slight—real or imaginary—from the Royal Academy, crowds gathered and gazed spellbound. In other pictures he did not attempt a story but combined beautiful figures to secure, by lines, forms, and colors the most beautiful compositions. "I love to treat my pictures," to use his own words, "as a goldsmith does his jewels. I should like every inch of surface to be so fine that if all were burned or lost, all but a scrap from one of

them, the man who found it might say: 'Whatever this may have represented, it is a work of art, beautiful in surface and quality and color.' And my greatest reward would be the knowledge that, after ten years' possession, the owner of any picture of mine, who had looked at it every day, had found in it some new beauty he had not seen before."

A lifelong friend of Burne-Jones was William **Morris** (1834-1866). While both were imbued with the spirit of the New Preraphaelitism, their aim was quite distinct. Burne-Jones followed the Italians in producing poetry in pictorial form; while



CUPID AND PSYCHE. BURNE-JONES.

Morris, more Gothic in feeling, devoted his life, as did the artists of the fifteenth century, to handicraft and the union of fine with industrial art. As a result, everything connected with industrial art in England received a new lease of life, and he, with his followers, produced a new style of decoration.

R. Spencer **Stanhope** belongs to this group, producing delicate and poetic pictures very like those of Burne-Jones, but less successful than those of his master. J. M. **Strudwick** (1849—), a pupil of both Stanhope and Burne-Jones, "was more consistent in his fidelity to the Preraphaelite principles. His pictures have the same

delicate, enervated mysticism, and the same thoughtful, dreamy poetry, as those of his elders in the school" (Muther). Walter **Crane** (1848—) represents a most healthful tendency in art and has been said to be the most sane among this group of artists. In early life, influenced by Millais, he painted incidents of Round-table days in England such as *The Lady of Shalott*. About the year 1875 he forsook the romantic for antique subjects, and still later he turned to mural painting in the style of Burne-Jones, influenced by the Greek rather than the Italian. Crane is a leader in the arts-and-crafts movement, and is one of the most successful all-around designers living.

GEORGE FREDERICK WATTS. (4)

"The end of Art must be the expression of some weighty principle of spiritual significance, the illustration of a great truth." This principle, expressed in his own words, has governed the life of a truly great man, George Frederick **Watts** (1820—). He stands alone in his generation, a personality in himself, a master of the fifteenth century returned to earth to represent, after centuries of study of humanity, the greater truths of existence, and—again the words which are his own—"to divest the inevitable of its terrors, and to show the Great Power rather as a friend than as an enemy."

Nature made Watts a poet as well as a painter. He differs from his contemporaries in art—from the lights of the New Pre-Raphaelitism—in that he invents allegories of his own instead of accepting those already given out by the poets. "The record of great thoughts and great men has been his principal object, and love of humanity and his country the unfailing source of his energy" (Monkhouse). The English are proud of him, not only as an artist, but as a man who has done much to raise the nation's standards of artistic work and artistic endeavor. Of the greatness of his work, the majesty of his compositions, and the loftiness of his thought there can be no question.

Muther considers him "a master of contemporary painting and of the painting of all times."

Watts was born in London in 1820, and is still at work with the vigor of youth and in the full enjoyment of life. The Elgin marbles in the British museum were his first teachers, a few months in the Royal Acad-



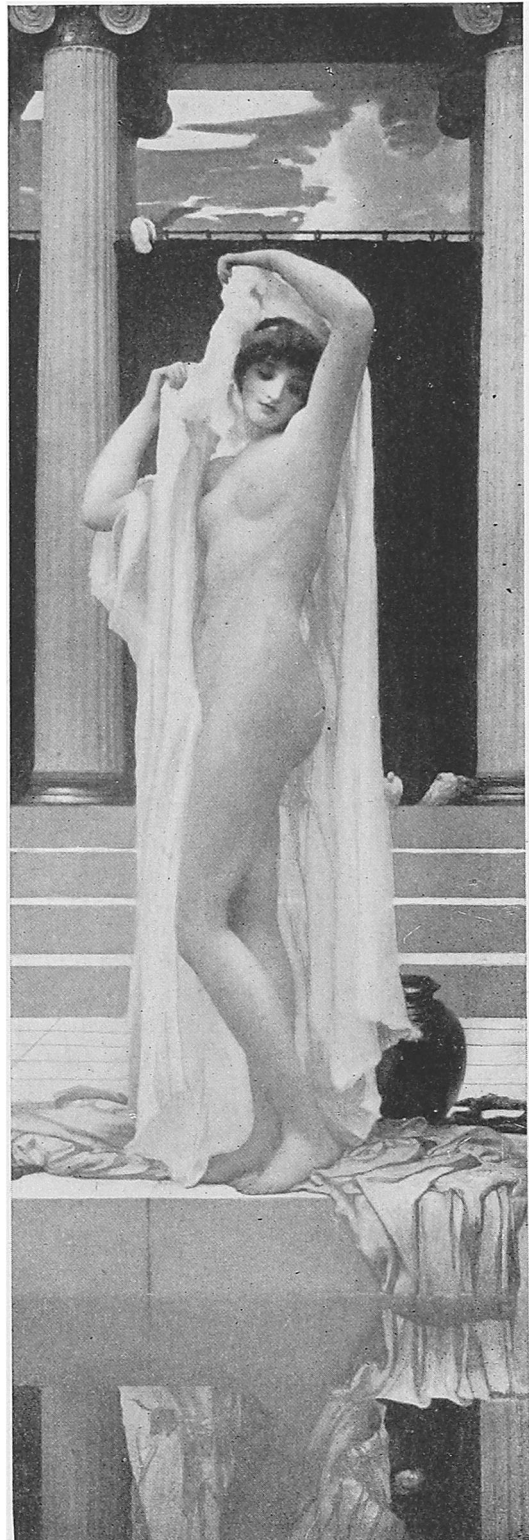
LOVE AND LIFE. WATTS.

emy Schools having no influence upon him. At the age of twenty-three he won a competitive commission for a fresco in the Houses of Parliament, and went to Italy to study. Here he was powerfully influenced by Titian and others of the Venetian school. "The pupil of Phidias became the worshipper of Tintoretto." In Italy his first notable work,

Fata Morgana was painted. With wonderful visions of reviving the splendor of the palmy days of mural painting in Italy, he returned to England, and with other young artists endeavored to interest the British public, but without avail. Possessing a fortune large enough to make him independent, he began, entirely free from the influence of the public, the execution of a long series of allegorical pictures. Of these he has painted nearly three hundred, most, if not all of which, are still in his possession or have been given to the nation. Among those hanging in the National Gallery of British Art are *The Court of Death*, with the attendant pieces: *Silence*, and *Mystery*; *The Messenger* (who summons the aged to their rest); *Death Crowning Innocence*; *Time, Death and Judgment*; *Love and Death*; and finally its tender companion, *Love and Life*. Then came *Faith*—the militant faith of the church—awakening to the folly of the persecutions she has practiced; *Peace and Goodwill*; *For He Had Great Possession*; *The Spirit of Christianity*—said to be “a somewhat sarcastic commentary on schismatic discord”; *Jonah*; *The Minotaur*, as sensualist; *Mammon*, the god of vulgar avarice and insolent cruelty; *Hope*; and *Sic Transit*, the end of all things. These canvases are all true masterpieces; for they not only have spiritual quality, but that sense of style, color, line and composition which, though indescribable, is always felt in a masterpiece. Concerning *Love and Death*, Muther writes, “And amongst living painters I should find it impossible to name a single one who could embody such a scene as that of *Love and Death* so calmly, so entirely without rhetorical gesture and all the tricks of theatrical management.” (See the full page reproduction on p. 642.)

Watts is also one of England's strongest portrait painters, as seen notably in his portrait of Walter Crane; and in landscape rivals Turner. For the portraiture see further lesson 6.

It is easy to tell how the work of Watts differs from that of other painters, but it is not easy to characterize his style. It has, in addition to the intensity of Rossetti and the gracefulness of Burne-Jones, an



Courtesy of Berlin Photo. Co.

BATH OF PSYCHE. LEIGHTON.

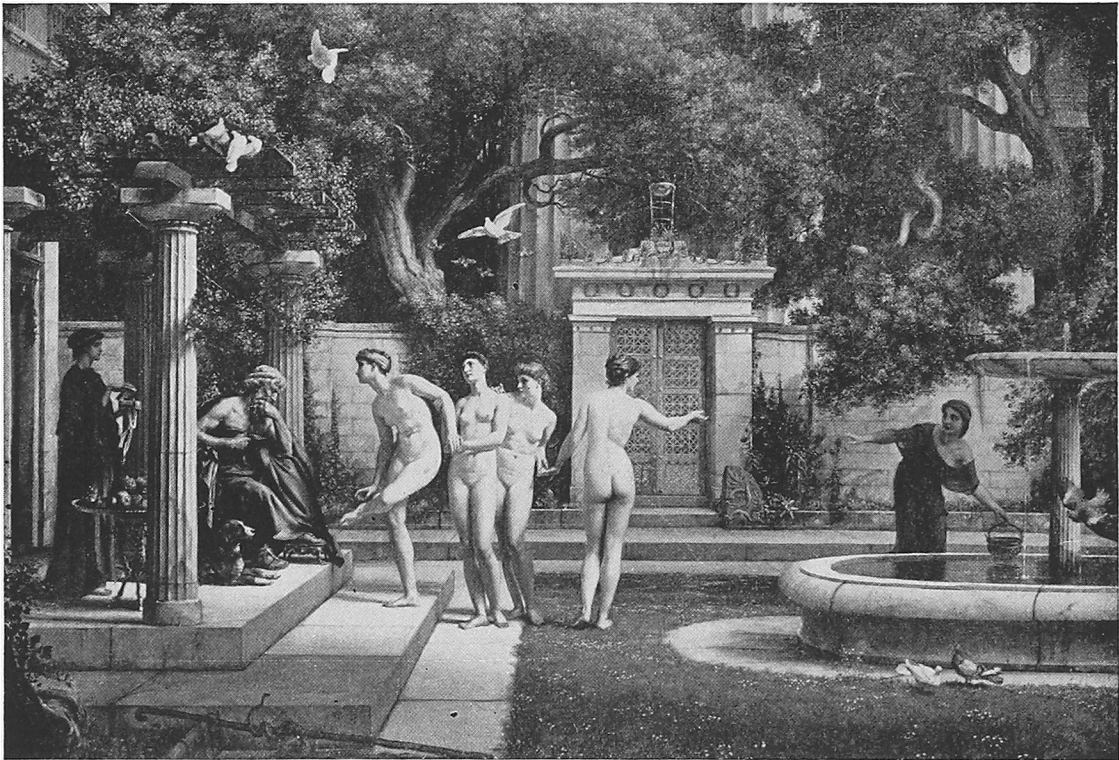
element of mysterious suggestiveness that arouses the very deepest feelings in the onlooker, and along lines not immediately associated with the subject of the picture. We speak of him as coming to us direct from the Renaissance, and yet his works are as little reminiscent of that period as they are influenced by the momentary tendencies of the art of to-day. He is himself, as independent as Michelangelo or Titian. He has created new types and a new art of a simple grandeur of its own.

As a manipulator of pigment he ought not to be judged by the canvases he has produced of late years. Possessed of a technique in which every touch is as clear and confident as in a Gainsborough or a Sargent, he has deliberately laid it aside in his recent work, holding that painting should be used for the satisfaction of cravings higher than the merely sensuous delight in dexterity, and that brilliancy in handling distracts attention from the more elevated intellectual qualities of the work.

THE CLASSIC PAINTERS.(5)

The "grand art" of the historical painters came to an end with the Preraphaelite revival; but interest in classic story and the "academic traditions" of art continued, and a school of classic painters developed, the members of which have always found an appreciative public and liberal patrons. These classic painters have been the "official" painters of England, and have from the first controlled the Royal Academy. Whether this control has been to the advantage of English art as a whole is a debatable question.

Lord Frederick **Leighton** (1830-1896) was the most distinguished of this group of Classicists. For years he was president of the Royal Academy, and filled the office with a dignity and grace never before equaled. "He was a Classicist through and through—in the balance of composition, the rhythmical flow of lines, and the confession of faith that the highest aim of art is the



Courtesy of the Berlin Photo. Co.

A VISIT TO ESCULAPIUS. BOYNTON.



Courtesy of the Berlin Photo. Co.

READING FROM HOMER. ALMA-TADEMA.

representation of men and women of immaculate build" (Muther).

Leighton decided to be an artist at the age of nine. Among the cultivated Englishmen of the time the profession of artist was generally considered synonymous with that of "loafer," yet the elder Leighton gave his son every opportunity to study, and the schools of Florence, Frankfurt and Paris in turn enrolled him as a student. In 1852 he went to Rome and there finished the picture that made him known at home, Cimabue's Madonna Carried in Procession through the Streets of Florence. From this time on Leighton made London his home, though he traveled extensively, and produced a long series of works the character of which can be guessed from their titles: Helen of Troy, Orpheus and Eurydice, Electra at the Tomb of Agamemnon, and Venus Disrobing for the Bath. These and many others have been very popular in England, and are, according to Muther, "amongst the most refined although the most frigid creations of contemporary English art."

The present president of the Royal Academy, Sir Edward Poynter (1836—) is another example of English Classicism in whom the

up-to-date French and American critic can see nothing fine, yet both Leighton and Poynter are true artists; "academic," it is true, but academic in the right sense. "Both sought out an ideal beauty," to quote from an editorial appearing in the "Magazine of Art" at the time of Poynter's election, "each in his own way. Both aimed at the perfection of Greek art; the art of both was decorative rather than realistic. To both perfection of drawing was a goal-in-chief; and although Leighton most worshipped Raphael of all the masters of true Renaissance, and Mr. Poynter bent the knee to Michelangelo, both painters were heart and soul for classic beauty."

Laurens Alma-Tadema (1836—), though a Classicist, stands a little apart from the painter just mentioned. He has made antique life a real thing. He has rebuilt the cities and refurnished the homes of two thousand years ago and peopled them with living figures. A man of great archaeological learning, he knows his antique world as thoroughly as he does the English men and women who appear in his pictures. Born in 1836 in Dronrijk, Friesland, he began the study of drawing at a very early age. The discovery of some Merovingian

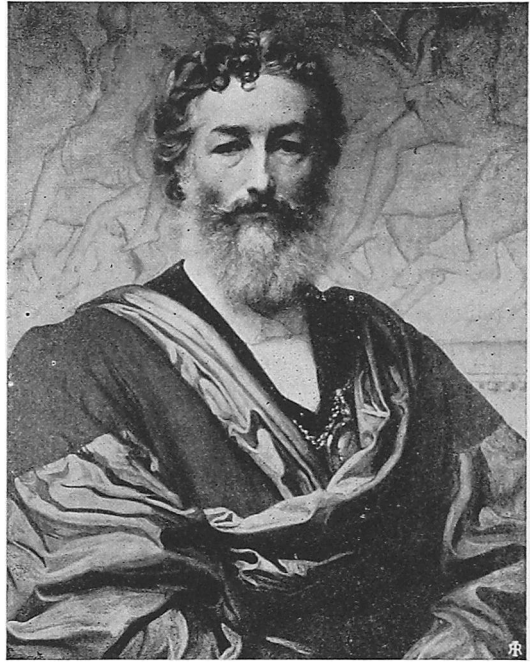


SAPPHIRES. ALBERT MOORE.

antiquities near his home seems to have given direction to his future studies; and in the studios of the leading historical and archaeological painters of the day he laid the foundation of his reputation as the "great apostle of pictorial archaeology of our day throughout the length and breadth of the world of art." No one can paint marble or the myriad details of the house furnishings of wealthy Greeks and Romans as can Alma-Tadema. He does this very rapidly and almost by instinct; and this very dexterity blinds many to the other excellences of his work. The chief characteristic of Alma-Tadema's work is its conscientiousness, which should be considered a credit rather than a reproach. He may not be a poet in the sense that Rossetti or Burne-Jones were poets, but he certainly unites with his archaeological knowledge an imagination at once powerful and picturesque. "His originality, his easy confidence and knowledge of effect, the brilliancy of his color, his scholarship which while always learned is never pedantic, his skill in imitation of textures, his daring which sometimes almost amounts to audacity, and his perfection of finish are a sufficient justification of the pinnacle on which he has been placed" (Spielmann).

The best painter of this group of artists was Albert **Moore** (1841-1892). His pictures take us back to classic times; but, unlike the men just mentioned, he never attempted to reconstruct, as an archaeologist, the antique world. He was influenced by his love of Greek sculpture from which he learned the beauty of line, and the charm of dignity, and by the Japanese from whom he learned the beauty of harmonies of color and the charm of simplicity. He was a prophet in art, a forerunner, a man born out of his time, destined never to receive the appreciation of his contemporaries. Could he have lived ten years longer (he died in 1892) he would have seen the principles he followed for forty years made the motive of much of the strongest work executed at the end of the century. He was called a painter of "pot boilers," of pretty girls who knew little and meant less, while, in fact, he was an artist whose aim was dis-

tinged and whose methods were scientific. He felt that the interest of each picture he painted was included within the four sides of the frame enclosing it. To him each canvas was complete in itself, depending upon nothing external for its right to exist, affected by nothing beyond itself, and, in fact, frankly and simply decorative. He proved that without motive, or subject, without passion or dramatic action, a picture may be a work of art in itself. "He showed that beauty of form, color, design, and draughtsmanship, exquisite balance of line arrangement, and consummate skill of handling, are all possible in a canvas that tells no story, records no gossip, nor teaches any moral" (Baldry). This is the point of view of many painters of to-day who use figures, landscapes, etc., merely as so many opportunities to express beauty of line, color and mass. Some of the younger English painters are influenced by this phase of art, and certain painters of Scotland—the "Glasgow School"—are among its chief exploiters.



PORTRAIT OF HIMSELF. LEIGHTON.

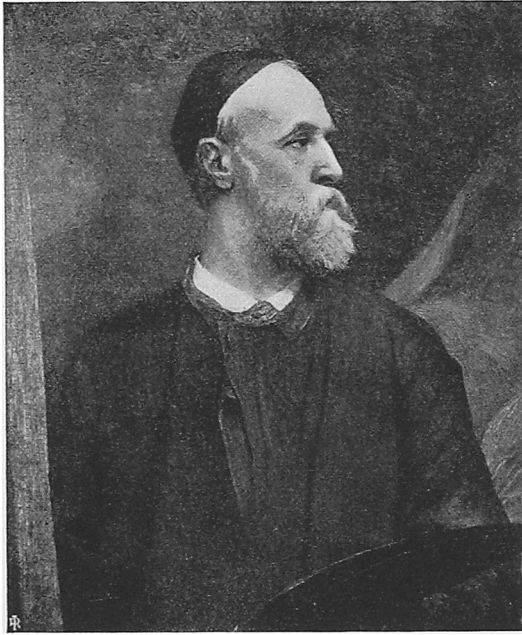
ENGLISH PORTRAIT, ANIMAL AND LANDSCAPE PAINTERS. (6)

Portrait painting is a serious thing with the English. Their character admits of only the most straightforward representation of themselves; and the character represented always takes precedence of the way he is represented. Almost all English painters have occasionally turned to portraiture, as have Leighton the figure and Landseer the animal painter; but only among the young men of to-day do we find the portrait used as an opportunity for "art for art's sake." Sargent is the leader of the school to-day.

Millais and **Watts**, in the opinion of the English themselves, are the two greatest portrait painters of the century, and Millais's portrait of Gladstone is said by Benjamin Constant (member of the Institut de France) "to hold its own as a work of art by the side of the greatest masters of the past. Rembrandt himself could not injure it by juxtaposition. Never has life been set on canvas with greater power, nor so large an

existence been presented with a touch, a sweep of the brush." Opinions of the excellence of Millais's pictures differ widely, but of his portraits even the most anti-English art critic of the American press is obliged to admit that they represent the sitter. "His likenesses are all of them as convincing as they are actual. Millais is perhaps the first master of characterization amongst the moderns" (Muther).

In the portraits he has painted **Watts** has been the historian of the past half century, having painted nearly all leading men of all professions, perhaps fifty in all. The chief quality of this series of portraits of great men is their sympathy with the sitters. He expresses the real man just as he actually is, as an individual, and not as a type. Muther writes: "But few likenesses belonging to this century have the same force of expression, the same straightforward sureness of aim, the same grandeur and simplicity." After Watts the painter most able to express character was **Frank Holl** (1845-1888). Some of his portraits in their unconventional pose and thoughtful characterization have scarcely been surpassed in the por-



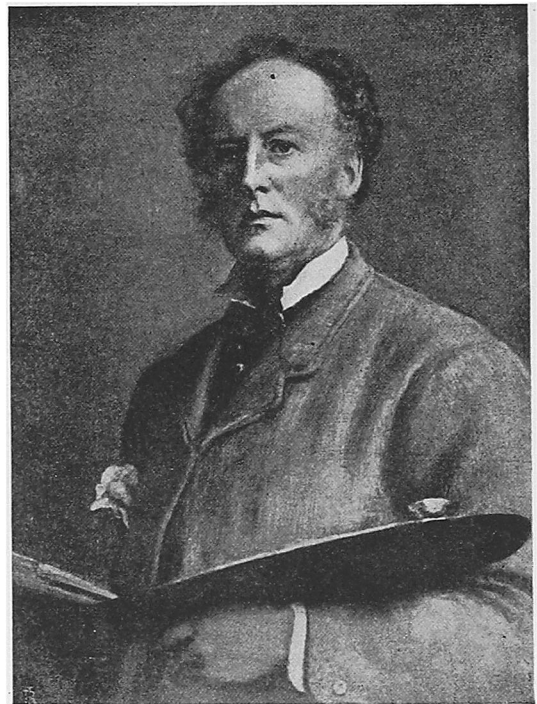
PORTRAIT OF HIMSELF. WATTS.

traiture of any people. After *Holl*, perhaps *Hubert Herkomer* (1849—) may be mentioned. His portraits of *Ruskin*, *Archibald Forbes* and *Miss Grant* can well stand comparison with any executed upon English soil. The story of *Herkomer's* life reads like a romance. Against conditions which would have discouraged any but the most indomitable nature, he has risen to an enviable position in English art. Like many painters who become famous, much of his later work is not equal to that executed when unknown and in poverty.

Walter Oules (1848—) and *James Sant* (1820—) are typical English painters deserving of study. Of the former, to quote again from *Muther*, "Oules will probably merit the place of honor immediately after *Watts* as an impressive exponent of character. *Orchardson* was represented at the *Paris Exposition* last year by a portrait which was one of the strongest exhibited in the *British* section. Among the younger men, and there are many whose work deserves mention, *Shannon* occupies a conspicuous place on account of the thorough excellence of his work. "I strive," he writes, "to be an artist first and a portrait-painter afterwards;" and yet he keeps to the good old

tradition of the English school that a portrait should be the representation of the soul as well as the body of the man. As free and vigorous in his handling as any disciple of *Carolus Duran* (*Sargent*, of course, excepted), *Shannon* also puts into his pictures that poetry, that human quality, that "delightful aroma" which next to its idealism is the chief characteristic and joy of English art, and which, if not appreciated, makes of English art a sealed book.

The animal painters of the eighteenth century did little more than paint the portraits of prize-winning horses and oxen. The works of *Wootton* and *Seymour*, still hanging in many country houses, are of this class. *Stubbs*, who died in 1806, went a step further, and was the first to give life and motion to his portraits of animals. *Gilpin*, who survived *Stubbs* but one year, was a famous painter of horses, and branched out into such subjects as *Darius Obtaining the Persian Empire by the Neighing of His Horse*. *George Moreland* (1763-1804) was the most celebrated animal painter of his time. He was the son of a portrait painter who early instructed his son in the rudi-



PORTRAIT OF HIMSELF. MILLAIS.

ments of his art; but treated him with such strictness and lack of sympathy that the young man, when he became of age, entered upon a life of riotous living that sadly interfered with his art. He generally selected stable yards, or the interiors of stables, for the setting of his animal pictures. He loved low company, painted with little thought or study, generally to secure freedom from some debt; but would doubtless have been, under different circumstances, one of England's greatest artists. As it was he produced some fine work, as *The Gipsies*, and did much to show Englishmen the beauty of their own land and prove to them that it was not necessary to go to Italy for the picturesque. A brother-in-law of Moreland, named Ward, was a very conscientious painter of cattle.

Sir Edwin **Landseer** (1802-1873), who began drawing at the age of five, and for three score years caused the British public to alternately laugh and shed tears over his animal pictures, is the most celebrated painter of this class of subjects. Buxton writes: "Not only did Landseer rival some of the Dutch masters of the seventeenth century in painting fur and feathers, but he depicted animals with sympathy, as if he believed that 'the dumb driven cattle' possess souls. His dogs and other animals are so human as to look as if they were able to speak." His works have been wonderfully popular in England, and reproductions of them have encircled the globe.

The greatest though not the most popular painter of animals of the century is **Briton Rivière** (1840—). He paints them in all the majesty of their wildness, but as part of a composition having human interest. Unlike Landseer he never represents his animals with human passions; and, unlike almost every animal painter, he does not represent his subjects as endowed with a consciousness of their own characteristics. His first important picture, *Circe*, exhibited in 1871, represented the comrades of Ulysses, changed to swine, crowding around the enchantress Circe. This was followed by *Daniel in the Lions' Den*, *Persepolis*, where lions roam at will over the ruins of temples and palaces, and other works of similar character. He

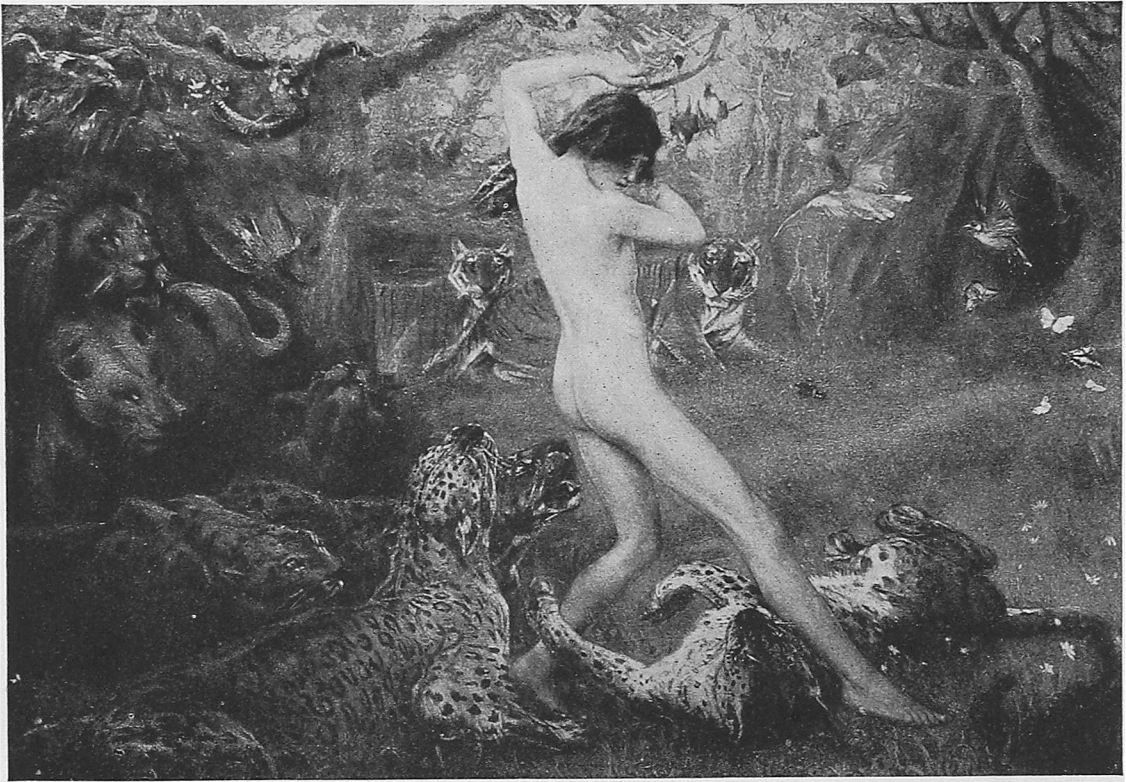


ALEXANDER AND DIOGENES. LANDSEER.

has also painted pictures illustrating the friendship of animals for men in a manner recalling Landseer without humanizing the animals.

Some of the younger men show great promise in the field of animal painting. J.M. **Swan** is not surpassed as a delineator of wild animals for their own sake by any living painter. The illustrations of the Boer war appearing in the London illustrated press during the past year prove that the horse is still loved in England, and that worthy descendants of the earlier men use him to good advantage in pictorial art. A woman, Miss Lucy **Kemp-Welch**, a member of Herkomer's art colony at Bushey, produces notable pictures of horses. She often paints the wild ponies of the New Forest, and is quite as well able to represent the "poetry of motion" in the moving horse as any animal painter of the century.

George Mason (1818-1872) and Fred Walker (1840-1875) exerted an influence upon English art quite distinct from that of other painters. Following the genre of trivial anecdote and the tiresome details of Realism, of which the English had become wearied, came a poetic genre that introduced something of the feeling that is seen in the landscapes of Gainsborough and Moreland, and other early painters, and which is entirely lacking in later genre or in the landscapes of the Preraphaelites. "As the Preraphaelites wished to give exquisite precision to the world of dream, Walker and Mason have taken this precision from the



ORPHEUS. SWAN.

world of reality. Their pictures breathe only of the bloom and essence of things" (Muther). **Mason's** home was in a small country village, and there he spent a quiet life similar to that lived by the painters who are now classed as the Barbizon group. He painted farm life with a strong sense of its pictorial quality, fully appreciated by the English who have always loved poetry. He had also a feeling for decorative quality, and *Returning from Plowing*, and the *Harvest Moon* belong quite to the modern decorative school in their disposition of line and mass, and in general treatment. **Walker** illustrates even more fully the qualities that made Mason one of the leading idealists of modern English painting. Walker's pictures put one instantly in that quiet receptive mood when memory plays freely, but only upon the "might have beens" of life. While all that has been done with the brush influences what is now doing, while the influence of the Classicists, of the Pre-Raphaelite Brotherhood, of Constable and Crome and the portraitists can be seen

in the current English exhibitions, perhaps no two men will be thought of so often when the student of art movements glances over the walls, and looks for the influence of the past as Mason and Walker.

OTHER CONTEMPORARY ENGLISH PAINTERS. (7)

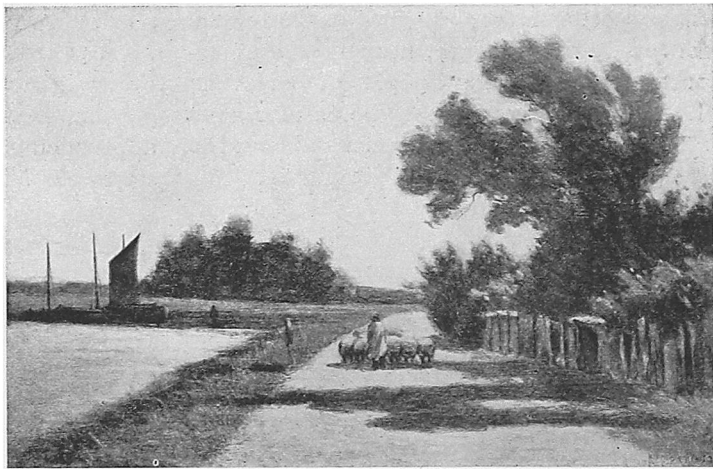
Many familiar names will be missed from the preceding pages, but it is thought that the men most prominent in the various movements making the art history of the century have been mentioned. Space must be found for a few additional names now seen in current exhibitions.

Great advances have been made in the art of painting in England in the last two decades. American students were not the only foreigners in the Parisian studios during the past quarter century. English painting has received new life through the exertion of these young men who have traveled widely and studied wherever they could

learn; but the independent and individual quality of English art fortunately remains. Grafting their knowledge of the art of painting upon the old growth of poetry, it may come about that the story-telling picture may be so well told that English painting may surpass that of other nations whose painting occupies a narrower field. Walker and Mason represent the essence of English painting, and, as has already been said, their influence is widely felt in contemporary work. The influence of Reynolds, Gainsborough, Wilkie, Constable, Turner, Leighton and Burne-Jones, and all the strong men of the past, is also seen; but, while it may be true of "official art," it is certainly not true that all English painting simply repeats itself by giving variations of the airs first sung by the masters.

The landscape painting of the closing years of the century worthily sustains the best traditions of the English landscape school. Walker and Mason united landscape so fully with their figure pictures, and treated it with so much poetry, that all English landscape painting since their day has been greatly influenced; and yet English landscape of to-day seems to follow only slightly the "thought impregnated" trend of other branches of art. Even the expression of the strength and power of landscape is left to the Scotch, the English painters contenting themselves with the delicate and lovely, the homelike landscape of contented England. A. D. **Peppercorn** sees the beauty of the afterglow when the masses unite with the gathering darkness and grow more indistinct until the landscape becomes nothing but the silhouette of foliage against a fading sky, though he by no means confines himself to these subjects. Peppercorn's work appeared during the eighties, at a time when landscape art was at a low ebb in England, and gave it a new direction

suggested by the Barbizon School. Indeed, Peppercorn has been called the "English Corot." His works, in this respect resembling those of Edward Stott, are not portraits of landscapes, but reminiscences of many landscapes that are made complete and satisfactory by the artist's feeling for nature. He is not a painter of subjects, but a painter of nature's poetic moods, and in full sympathy with the Romantic movement in French landscape. **Alfred East** (1849—) is one of the most popular of men now prominent in the exhibitions. He paints, with a graceful touch, the joys of springtime, with blossoming trees and springy leaves, and "Opulent Autumn" in wonderfully



SUNNY DAY. PEPPERCORN.

rich and glowing color. Thomson, Allan, Aumonier and Waterlow are other names connected with this movement. Ernest A. **Waterlow** (1850—), an indefatigable landscape painter of the past twenty-five years, is now reaping the reward of long endeavor. For awhile under the influence of Mason and Walker, with whose sentiment he still shows himself in harmony, he later felt nature with Constable and Corot. The practice of painting landscapes in the studio from sketches and studies made from nature is now almost a thing of the past; but this is the method of Waterlow, and his pictures certainly possess a beauty of composition hardly equaled in contemporary landscape painting.

In genre, the field always well filled by English painters, the century's end can show no work of the character of Wilkie's, or of Millais's *Northwest Passage*, or *St. Bartholomew's Day*. The genre of the last decade of the century is influenced by Bastien-Lepage, Dagnan-Bouveret, and others of the French School, and presents a new movement in English painting. For want of a better name, perhaps, the followers of this movement are classed as the Naturalistic School, the fundamental idea being truthfulness to nature, not in the sense of detail, but of truth of tone and color, in the glory of sunlight and the envelope of atmosphere. It is the *plein-air* school, the school of Newlyn and St. Ives, where many of these painters have worked. These ideas have dominated the rising English artists for the past few years; and are, in fact, an application to genre of the principles of landscape followed for many years. The painter goes to his subject rather than tries to bring the subject to himself.

Simple subjects are selected, the plowman is painted in his own field. The old fisherman is posed not in the corner of a studio, but in his own cottage. The reaper is caught in the act. What will be the ultimate influence of "Naturalistic painting" upon English art it is perhaps too early to venture to decide.

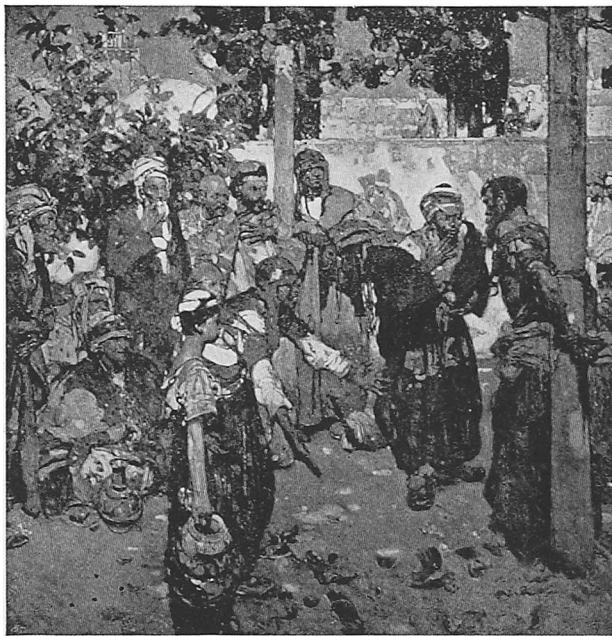
OTHER CONTEMPORARY ENGLISH PAINTERS—*Concluded.* (8)

Among others, La Thangue, Clausen, Brangwyn, Edward Stott, and Forbes represent this movement. H. H. **La Thangue** has been identified with the movement from the first. Its fundamental idea, truthfulness to nature, "has in it an overwhelming attraction to a large class of painters, men of the observant rather than the imaginative type of mind. The naturalistic men are painters emphatically, and designers quite in a minor sense." George **Clausen** and Edward **Stott** are the "painters of the English peasant. Frank **Brangwyn**, of Welsh descent, is one of those artists who occasionally appear with an individuality

so strong that their work shocks both the profession and the public. Brangwyn's intense blue skies and Oriental splendor of color, applied with freedom and lack of gradation—in which drawing frequently suffers—was a new thing to English eyes, but his work has brought freshness of color into many gloomy London studios. A. Stanhope **Forbes** (1837—), one of the most versatile of modern English artists, also looks upon nature with the eyes of the French, and often subordinates the poetic thoughts to the broad, semi-naturalistic and suggestive treatment which is the chief characteristic of modern French and American landscape and genre. The older form of genre is still popular in England and is quite as often seen in exhibitions as the more "up-to-date" work just referred to. Marcus **Stone** (1840—) still "represents a pretty girl, seated in a corner of an old garden, waiting for a lover who is seen approaching." The title, *Welcome Footsteps*, gives the cue to the story and explains the expectant attitude of the maiden. Frank **Dicksee** (1853—), who has so long illustrated Shakespeare, recently exhibited a *Courtship*, in which a maiden with copper-colored hair and holding a pink fan, accepts a gift from a kneeling lover. But all genre has not the sentimentality of these: Yeend **King** (1855—) puts the milkmaid in his *Milking Time* into a landscape beautiful in color and filled with air; and Frank **Bramley** (1857—), also, in his free and direct painting, gives something in addition to his story. In another field **Haynes Williams** (1834—) and H. S. **Marks** (1829—) closely resemble Hogarth, though the latter sees the ridiculous side of life more often than the former. Walter Denby **Sadler** (1854—) barely escapes being the equal of Orchardson. Instead of the formal occasion so often selected as subjects by his Scotch contemporary, Sadler chooses homely incidents of the daily life of a century ago. Among "our rising young artists," to quote a phrase frequently seen in the English press, Herbert **Draper** is one of the strongest. He represents the classic traditions in English painting, and Leighton is his artistic ancestor. It has been said that "Draper is frankly taking up the part which was played

with such consummate skill by Lord Leighton, and is fitting himself to carry on the work to which the late President devoted his life." The nude has seldom appeared in English painting. In portrait and landscape it of course found no place, and in genre its use would have been abhorrent. In classic painting the nude was used, but always more or less reminiscent of Greek sculpture. But recently the human figure as the highest form of physical beauty has been appreciated and has made its appearance in English exhibitions. To Draper, though one of the youngest English painters, belongs part of the credit for this widening of the painters' field. Solomon J. **Solomon** (1860—) is another young artist to return from Continental study as a figure draughtsman able to occupy this new and difficult field with credit.

In the work of Waterhouse, Stokes, Shaw and William Stott, to mention but a few who represent in contemporary painting the ideal current running through English art, the idealism of Rossetti and of Burne-Jones is worthily upheld. John W. **Waterhouse** (1849—) may perhaps be called the most English of the contemporary English painters. In his first choice of pictorial motives he was greatly influenced by Alma-Tadema; and though classic genre is a much worked theme in English painting, he introduces into it something of the modern spirit, and less of the old conventions of the followers of Rossetti. After many experiments he has found a field in a certain picturesque mysticism which could appear only in England. In addition there is about his work a sense of reality that makes one feel that his idyls really occurred in nature and could be experienced by any one fortunate enough to get near enough to Nature's heart to have her reveal her secrets. In the work of **Shaw** idealism goes far beyond even a suggestion of probability, and takes us into another world. Shaw, a pupil of Waterhouse, is classed among the followers of the Preraphaelite Brotherhood but he differs



THE MOCKER. BRANGWYN.

from many—perhaps most—of the younger contemporary followers of Rossetti, in choosing the beautiful instead of the morbid and dreadful. Mystery there is in his work, but the mystery of cool wood interior and fog shrouded seas rather than the mystery of the human soul. This air of mystery is seen in the work of Adrian **Stokes** (1854—), who, though he constantly varies his art, is noted for pictures of mystery and suggestion, and also in the work of William **Stott**, one of the best painters of the nude in England.

Among marine painters Henry **Moore** (1831—) has been for many years the undisputed monarch of this province of art, and this in a land where the sea plays an important part in art. Muther writes: "Nowhere else does there live any painter who regards the seas so much with the eyes of a sailor, and who combines such eminent qualities with this objective and cool, attentive observation." Moore's seascapes have been likened to views of the sea obtained from an open window, they are so true and so full of the spirit of the sea. W. **Wyllie** (1857—) is the painter of the Thames at London. No one knows better than he the construction of vessels and their appearance under different circumstances. His pictures not only

display this knowledge, but give as well the meaning of this great river-port with all its teeming life and seemingly endless traffic. Charles N. **Henry** (1841—), another painter of the ocean, does his work from the deck of his own yacht. In a catalogue of works exhibited in the Royal Academy in 1898 is the following description of Henry's *Wreckage*: "Wreckage is a great record of storm on the Cornish coast, a vehement expression of Nature in her grimmest mood. The subject chosen is a group of fishermen salvaging the remains of a ship that has been cast upon the rocky shore. They are busy hauling out of reach of the angry sea great timbers and fragments of the wreck, struggling with the winds and waves to save what they can. The picture is full of action and vigorous movement."

The amount of labor required to produce a work of this description: study of the sea in storm, study of the figures as a group and individually, and the study of the wreckage, represent an amount of labor almost incredible to the spectator who sees the finished canvas in its frame upon the wall of a gallery. Yet it is just this kind of picture that is bringing new life into English painting.

The old idea that even the realism of *Mil-lais'* time did not dispel, that the art of painting is for the dilettante alone, that pictures are the products of the studio (preferably a studio littered with accessories) and executed by an æsthetic individual (preferably with long hair) has passed away. The art of painting in England is a healthy art, still holding to its old individuality, and in no sense decadent.

THE CENTURY IN SCOTLAND: EARLY PAINTERS. (9)

Painting may be said to have had its formal beginning in Scotland in 1729 when the Guild of St. Luke was founded in Edinburgh, and when the first large and important exhibition of pictures was held, a few years later (1761), in Glasgow. There were painters before this time, but their work was of little consequence. Since the middle of the eighteenth century

Scotland has had a distinct and national art, but, on account of the inaccessibility of the country, little was known of it till the opening years of the nineteenth century, when the never-ceasing migration of Scotch artists to London began. These men introduced fresh influences into English art, and many of the strongest men in the English school then as now could claim Scotland as home. Many equally strong men remained at home and assisted in the development, in landscape, genre, and in less measure in portraiture, of the distinctive characteristics of Scotch art; and since the middle of the nineteenth century there has been a strong group of painters who could worthily uphold this national character. Scotch painting never had the delicate refinement and graceful poetry of English painting, but is vigorous and intense in its deep color-harmonies, and its poetry is derived directly from nature rather than from the verses of the poets. The attention which the work of the younger men of to-day has attracted, work which has given richer color, a more just regard for tone, a more expressive technique and a new sense of the decorative qualities everywhere in painting, is proof that painting is a living art in Scotland, and that the forerunners of these painters must have been men of power. If with the best of the work to-day we put the mid-century painting—that executed in England as well as that in Scotland,—and add the work of the older men, we could form an exhibition of Scottish art that would compare very favorably with the century's work of any people.

The century opens, as in England, with a portrait painter, and but one, supreme in the world of art. But before his work is mentioned several earlier artists should be noted. Allan **Ramsey** (1713-1784), a portrait painter whose work had the "bloom of Reynolds." The brothers **Runciman** who painted in very strong and rich tones highly imaginative illustrations of Homer and Shakespeare, were a strong band of Scotchmen who died just before the opening of the century. William **Allan** (1802-1850) should also be noted. He was a historical painter of great European reputation, was elected president

of the Scottish Academy in 1838, and continued the traditions of classicism in that body.

The most prominent painter in Scotland at the opening of the century was Henry **Raeburn** (1756-1823). At a time when Lawrence in England was painting superficial prettiness, Raeburn in Scotland was executing a series of portraits that can be compared with Velasquez for strength and impressiveness. "In Henry Raeburn," writes Muther, "Edinburgh possessed the boldest and most virile of all British portrait painters; while Reynolds composed his pictures in refined tones reminiscent of the old masters, Raeburn painted his models under a trenchant light from above." He was a great colorist, placing together the most brilliantly colored Scotch costumes in areas and intensities so carefully disposed and graded that all harmonized. Not until the end of the century, in the work of Guthrie, to mention but one of several contemporary Scotchmen, did painters appear to carry on portraiture upon the lines laid down by Raeburn.

David **Wilkie** was without a peer in genre, but he, in common with many other painters, went to London—then farther from Edinburgh than New York is now—so early in the century that his influence was exerted upon the English rather than upon his contemporaries at home. See further next lesson.

Landscape painting in Scotland began with Alexander **Nasmyth** (1758-1814), whose work, in some respects, resembles that of Crome in England. A son, Patrick Nasmyth, is more celebrated, and executed work far superior to that of his father. In fact, his paintings compare very favorably with those of the old Dutch masters of landscape. He followed the principles and practice of Hobbema and Wynants; and, after taking up his abode in London, became famous for his pictures of simple country lanes. It is to be regretted that he did not remain in Scotland and continue painting the lochs of his native land, for his earlier works: Views of Loch Katrine, and Loch Auchray gave wonderful promise.

Crawford was the Scotch Constable. "His

works," among Scotch landscapes, "are the earliest which showed emancipation from the tone of the old masters, the earliest which displayed vigorous observation of the nature of the atmosphere" (Muther). Horatio **Macculloch** (1805-1867) discovered the pictorial quality of his native land, and called attention to the beauties of Scotch mountain landscape. In his work he exaggerated colors and contrasts of light and shade, but as this influenced later painters to brilliancy of color and richness of tone, characteristics of later Scotch painting, Macculloch may be considered an important member of that band of early painters who remained at home and kept the vigorous Scotch art independent of English influence.

SCOTCH PAINTERS IN LONDON. (10)

We claim as American painters any of the profession who chanced to be born upon these shores, even if they have resided so long abroad, and become so filled with the spirit of the people among whom they live, that their work cannot be distinguished from that of the artists of their adopted country. To be consistent we must claim as Scotch painters the men of the North who went to London and there won name and fame, but they should be considered separately from the painters who remained at home and assisted in the development of the Scotch art of to-day. The most prominent Scotch artist in London in the first quarter of the century was Sir David **Wilkie** (1775-1841). Muther considers him "the chief genre painter of the world" at this time. After studying in the Edinburgh Academy a few years he went to London (in 1805) and entered the Royal Academy School, where he became the friend of Haydon, at that time also a student. Wilkie's first picture, the Pitlessie Fair, from the sale of which he secured the funds necessary for journeying to London, is characteristic of all of his best work. He selected for subjects the English, and more often the Scotch peasants at the country fair, or at home gatherings engaged in all the innocent



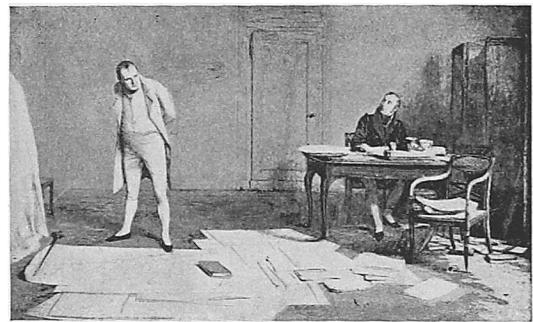
BLIND MAN'S BUFF. WILKIE.

"horseplay" of the period, all good natured and full of animal life and spirits. Wilkie himself was one of the best natured, thoroughly whole-souled men that ever wielded a brush; and this character influenced his work, which was immensely popular in England and Scotland, and was more widely circulated by means of engravings than that of any artist of the first half of the century. He made his first great success with *The Village Politicians*, painted in 1806, and for the next twenty years produced genre pictures of which Leslie and Eaton write: "Wilkie's extraordinary ability in the composition of groups of figures and accessories, is seen at its best in these earlier works: no painter has, perhaps, ever exceeded him in the deftness with which he could express the twinkle of an eye or the quiver of a lip." Ignorant of the art outside of his circle, he was an artist of individuality, and will be judged by his pictures of the home life which surrounded him in his youth. After a journey to Spain in 1825 he changed his method and became a historical painter. In this his knowledge of composition and skill as a technician enabled him to paint strong works; but it is as the painter of *Blind Man's Buff*, and *The Penny Wedding* that Wilkie will not only be judged but remembered.

John Faed (1820—), with his brother Thomas, followed in Wilkie's footsteps, and brought his style down to the present.

William Dyce (1809-1864), a native of Aberdeen, became one of the best of the English school of historical painters. *Bacchus Nursed by the Nymphs*, and the *Descent of Venus* are titles giving a good idea of his range of subject. John Pettie (1839—) left his Edinburgh home in 1862, and worked in London until his death in 1893. He selected his subjects from the many romantic incidents in

the lives of the English cavaliers of the seventeenth century, and gained great popularity. He was a thoroughly good colorist, painting now with strong tones and again in delicate silver-greys and buffs (Orchardson's early color). In his picture of the *Challenge*, in which one man dressed in yellow silk gives the message to another in silver-grey, the color harmony, to quote from Muther, "is perhaps the most delicate work produced in England since Gainsborough's *Blue Boy*. But superior to Pettie is William Quilter Orchardson (1835—), one of the foremost painters of the English School, and one of the few living Englishmen whose work is appreciated equally at home and abroad. He left Scotland to try his fortunes in London with Pettie, but was not so immediately successful. For several years he painted in a quiet, reticent manner, and it was not till



NAPOLEON AT ST. HELENA DICTATING THE ACCOUNT OF HIS CAMPAIGN. ORCHARDSON.

as late as 1881 that he became prominent. Orchardson is the painter of the aristocratic life of a century ago, though he often introduces the modern man and woman of society into his pictures. *The Queen of Swords*, and *The Salon de Madame Récamier* are titles suggestive of much of his work. No artist of the English School can group figures with better sense of a well ordered crowd, or place them in architectural settings as can Orchardson. His success in portraiture is noted elsewhere. A luminous combination of light grey and delicate yellow was Orchardson's favorite color scale. A sort of buff, a tawny yellow, rather trying till one becomes accustomed to it, dominates the color schemes of his recent work.

Peter Graham (1836—) has, to use his own words when writing to a painter who had applied to him for advice, "a strong love of and admiration for whatever in heaven or earth is beautiful, or grand in form, color, and effect." He may be said to be the direct artistic descendant of Macculloch, and is a popular painter in that his work appeals alike to the shepherd whose moors and cliffs Graham loves to paint and to the most exacting critic who haunts the galleries of the Royal Academy. Graham was born in Edinburgh in 1836, and studied under the famous Lauder. (See p. 666.) At an early period in his career he went to London, but did not, as so many Scotch artists have done, lose his identity as a Scotch painter. He has painted Scotland, its wild moors, its desolate crags, its sea birds and picturesque cattle, and its wild ocean shores, and very little else; and now spends half of each year at the old university town of St. Andrews and half in London. He began life as a figure painter, and attributes much of his suc-

cess in his chosen branch of art to the exacting study given the figure in his early professional life and to the antique in his student days.

When Graham reached London he took the town, literally, by storm, and the picture with which he made his début at the Royal Academy, *A Spate in the Highlands*, was the means of sweeping away much of the prejudice in the Academy against landscape painters which even Crome, Constable and Turner had failed to break down. The titles of the following pictures among others exhibited during the past ten years will give an idea of the subjects he selects: *Sea Worn*



MORNING MISTS. GRAHAM.

Rocks, *The Head of the Loch*, *The Sea Will Ebb and Flow*, *Lashed by the Wild and Wasteful Ocean*. "While scrupulously accurate as to material effects and details, Mr. Graham cannot be classed among the realists of landscape art. He belongs rather to those who believe that every great landscape is a record not of sight but of insight" (Gilbert). His pictures do not follow the painstaking method of Millais or Hunt or other Realists, or the broad suggestive treatment of Constable and Turner, and much modern landscape, but occupy that middle ground which the great public can appreciate and enjoy.